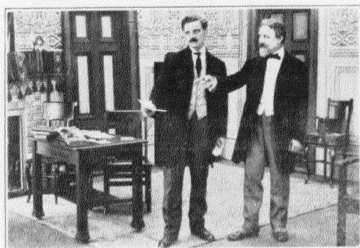


Two years have passed. Miss Chalmers lies in the hospital on her death bed, in her arms the little child the son of the young doctor. Learning of his wedding she writes a note to him begging him to see her at once as otherwise it may be too late. The letter unfortunately reaches the hands of Miss Manning, the daughter of a rich banker, who on the morning of her wedding day hurries to the hospital there to learn the life story of her intended. She promises Alice to take care of the little waif. A last pressure of the hand and the poor girl dies.



The wedding guests are assembled, the groom is waiting with a happy smile for his intended but she is nowhere to be found. The door is thrown open, the young lady enters, throws open her coat and shows the little baby to his father. Consternation all around. The young Doctor is horror stricken. He sees the duplicity of his father who vainly tries to excuse his act. The guests are dismissed. The Doctor takes his baby to care for it in the future. The bride recognizing that her intended was only misguided, offers to share with him the cares for the little one.



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No. 33.

Monday, August 16, 1909

## How Brown Got Married

"How Brown Got Married" (Lubin).

Lubin's principal release on Monday proved to be a diverting comedy. Brown's friends kidnap him on the eve of his wedding, and after dressing him in "Buster Brown" costume leave him helpless in a deserted house. About the time the wedding guests are gathered the jokers call up the police and tell of Brown's plight. Brown is released, but without making explanations to the policemen starts off to the wedding at full tilt. The foolish chase forests upon the wedding a lively chase. A good finish occurs when Brown in the foolish costume forests upon the wedding party. The series is a lively one. RUSH.



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"HOW BROWN GOT MARRIED." (Lubin. Released August 16. Length 680 feet.) Rich in comedy and action, this subject should attract attention. Brown's wedding day draws near and the fellows at the club decide to have some fun with him. On the evening before the ceremony he drops around to say good-bye and to his surprise and horror they treat him as one already dead. Hats with mourning bands of flowing crape and black bordered handkerchiefs emphasize their woe as they file past to take a last look at the familiar face and then leave the room. But that is merely the foretaste. On the afternoon of his wedding day they kidnap him, dress him in a Buster Brown suit and then, after telephoning the police, depart for the wedding with joyous hearts and innocent faces. The police release Brown and there is the inevitable chase which ends in the parlor where the ceremony is to be performed. Brown explains his predicament, forgives the jokers and the minister takes his place. In the opening scene between Brown and the bride's family the relations are too coldly formal but after that the action is lively enough to atone for these few dull moments and a careful presentation enhances the value of the action and the comedy idea. It is full of real laughs.

**How Brown Got Married** (Lubin. Aug. 16).—All but the first scenes of this farce comedy are handled with fine effect and it is one of the laughing bits of the week. Brown's club friends put up a series of practical jokes on him on the eve of his wedding. In the clubhouse they parade before him in mourning costumes with mock solemnity, but he ruins the comedy of the situation by squirming and writhing as if in an agony of fear. But when they kidnap him and tie his hands and feet so that he cannot interfere with the natural progress of the farce the scenes become truly laughable. They leave him dressed in a grotesque costume in a deserted house and he is not released until the wedding hour arrives, when, without waiting to change his clothing, he hastens to the wedding and bursts in on the waiting guests. All the characters are well presented except that of Brown, who is only good when he cannot help himself. A message is sent to Mr. Brown as if coming from his intended to call at once at the house. Brown gets his hat and quickly follows the messenger boy. Before his house an automobile is waiting. He is quickly taken hold of by a masked man, pushed in the automobile and driven away. He is taken to an old mill, his hair is cut a la Buster Brown, he is dressed in Buster Brown clothes and then driven to the home of his bride where he arrives in the nick of time for the wedding. Explanations follow and while the joke is not appreciated the wedding bells ring just the same.



The bachelor club is assembled and a message is sent to Mr. Brown as if coming from his intended to call at once at the house. Brown gets his hat and quickly follows the messenger boy. Before his house an automobile is waiting. He is quickly taken hold of by a masked man, pushed in the automobile and driven away. He is taken to an old mill, his hair is cut a la Buster Brown, he is dressed in Buster Brown clothes and then driven to the home of his bride where he arrives in the nick of time for the wedding. Explanations follow and while the joke is not appreciated the wedding bells ring just the same.



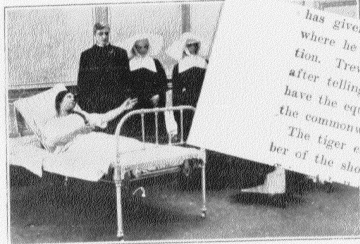
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Two years have passed. Miss C. bed, in her arms the little child the so wedding she writes a note to him begg may be too late. The letter unfortun- the daughter of a rich banker, who on, to the hospital there to learn the life s to take care of the little waif. A last pu



The wedding guests are assembled, the groom smile for his intended but she is nowhere to be found. The young lady enters, throws open her coat and shows the little baby to his father. Consternation all around. The young Doctor is horror stricken. He sees the duplicity of his father who vainly tries to excuse his act. The guests are dismissed. The Doctor takes his baby to care for it in the future. The bride recognizing that her intended was only misguided, offers to share with him the cares for the little one.



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No. 55.

Monday, August 16, 1909

## How Brown Got Married



Length  
680 Feet

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It is the night before Brown's wedding. He has invited his friends to a farewell party at the bachelors club. He enters happily but finds to his great surprise all the members of the club sitting around the table dressed as for a funeral procession. Wine is brought and a toast is drunk "To the departed." The president folds Brown's hands, puts a bouquet of flowers therein and kisses him on the forehead whereupon the members take their black-bordered handkerchiefs and cry bitterly. Brown stands in wonderment what all this means and looks in surprise after his friends who have left the room as if in deep sorrow.



It is Brown's wedding day. The bachelor club is assembled and a message is sent to Mr. Brown as if coming from his intended to call at once at the house. Brown gets his hat and quickly follows the messenger boy. Before his house an automobile is waiting. He is quickly taken hold of by a masked man, pushed in the automobile and driven away. He is taken to an old mill, his hair is cut a la Buster Brown, he is dressed in Buster Brown clothes and then driven to the home of his bride where he arrives in the nick of time for the wedding. Explanations follow and while the joke is not appreciated the wedding bells ring just the same.



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## The Hungry Actor

Length  
235 Feet



"THE HUNGRY ACTOR."—(Lubin. Released August 16. Length 235 feet.) An actor out of an engagement comes upon some biscuits set out to cool. The biscuit being too tough he tries a pie and finds it an excellent substitute for rubber. He goes disappointedly upon his way, pausing to look longingly into the window of a bakery. A short distance further along he spies a sign "Men Wanted" where a builder is at work. Taking the sign he places it in front of the bakery. The proprietor declares that he has not advertised for men who the actor applies for a job and goes out to look at the sign. This is the actor's opportunity, and he makes the most of it while the baker and the builder have a row on the sidewalk over the stolen sign. Returning to the shop the baker kicks the actor out and a policeman arrests him for assault, letting the real offender go free. The speed with which the bit is worked adds much to the comedy value. A better finish would have been the re-entry of the actor into the bakery where he might conclude his meal undisturbed by the proprietor.

### "Hungry Actor" (Lubin).

"The Hungry Actor" is a short "filler" running only about five minutes. For this time it makes a fairly laughable comedy subject. The familiar type of "harnestoring" actor is seen in search of a meal. He steals a pie and batch of biscuits set out to cool by a housewife. The biscuit proves inedible and the pie too tough for ordinary teeth. Other like incidents follow quickly until the actor finally gets his banquet. The Union Square audience was amused. RUSH.

The Hungry Actor (Lubin, Aug. 16).—Not much that is favorable can be said of this subject, except that it is mercifully short. An old actor, made up in the conventional comedy type of the legitimate player, goes about doing things to eat, but his business is not good and we are glad when he has had his fill of the picture is over.

An actor who had not seen the sign that he tries his teeth on the cakes of for cooling. He is very much disappointed as stone and the pie is mere leather. At last takes a "man wanted" sign from a building bakery shop. Immediately he steps inside /ormed no work is there he tells the proprietor baker is outside the hungry actor satisfies his inner self.

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Thursday, August 19, 1909

## Measure For Measure

"MEASURE FOR MEASURE." (Lubin. Released August 19. Length, 195 feet.)—The wildest and most improbable melodrama is presented under a title used by Shakespeare. What relation the title has to the tale is as uncertain as some of the other things in the story. Jules, a young inventor, has a submarine mine which he is going to offer to the Navy Department. His chum steals the plans from his desk and gives Jules knockout drops in the glass of milk that is the extent of Jules' dissipation. He puts him to bed and to make a thorough job of his villainy goes to the home of Jules' sweetheart and tells her that Jules is too drunk to come. Recovering from the effects of the drops Jules staggers off to his sweetheart's home, but he is thrown out by an indignant father and the chum loads him onto a hack to take him home. Instead he takes Jules to a thieves' den, where he is kept in durance while the chum negotiates the sale of the mine to the ambassador of some unnamed country. One detail is lacking and the foolish ambassador offers \$20,000 for it. The chum takes the model mine to the den and gives Jules his choice between explaining its details or being killed. Jules pretends to explain to gain possession of the mine which he throws at the thieves just as the police, who have been working on his disappearance, burst into the house with the sweetheart's father, to whom he has gotten a note by suborning one of the thieves. The last scene shows the hospital with Jules doing very nicely, thank you, and the girl throws herself into his arms. Not a single note of sincerity is sounded in this presentation. Just why a mine, a simple and not at all important piece of mechanism, should be regarded as so vital is not understandable, and why the chum, himself a mechanic, cannot understand the model without bringing it to Jules is another mystery. How a mechanic, working at the bench can be associated with thieves is a third puzzle and no medical authority can explain the knockout drops that were administered since none of the familiar symptoms are exhibited. The ambassador is shown in full court dress with more medals than a seaside bandmaster, and this in the afternoon. What the author and producer have not done to this subject the players accomplish, for the coachman is the only person of the entire cast who remotely acts like a human being. Someone in the Lubin factory should be brought up on the carpet and talked to severely for letting this get by.



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Measure for Measure (Lubin, Aug. 19).—The considerations of this melodrama would have produced a more effective story if they had been said together more smoothly and if certain incidents had been consistent or more logically explained. For instance, why did the young inventor so obligingly turn his back for his treacherous friend to put "dope" in his glass of milk? Why did not the crook who had been set to watch the young inventor in the room where the false friend had placed him, prevent free the captive instead of merely carrying a note for him? Why did the prisoner dare to leave the room with the tor bomb when he knew that help must be close at hand, or that a threat to explode the bomb would have served the same purpose? Why was the bomb loaded in the first place? Why—but why ask a host of questions? The story, for some of the names named and others, lacks plausibility—some of the chief requisites in any drama or melodrama. It has to do with the stealing of the plans of a new submarine mine and their subsequent sale to a foreign power; the drug-king of the inventor and his kidnapping; the kidnapping of his character to make his sweetheart think him a drunkard, and finally the escape of the plot through the aid of one of the contact crooks, and the explosion of the mine by the inventor when the plotter demanded that he show him its secret. The pantomime role of the players falls to help out the story.

etheart and tells her that Jules is a drunkard and firmly rebuked. But just then Jules enters, stag- of the drug. heard the conversation between his daughter and e a drunkard and throws him out of the house, wanted. With the aid of three men he takes he is held prisoner.

# The Hungry Actor

Length  
235 Feet



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An actor who had not seen the ghost walk for many weeks is so hungry that he tries his teeth on the cakes of Mrs. Newlywed who put them on the stairs for cooling. He is very much disappointed, however, as the cakes are as hard as stone and the pie is mere leather. At last he hits upon a novel scheme. He takes a "man wanted" sign from a building operation and hangs it outside a bakery shop. Immediately he steps inside and asks for work. When he is informed no work is there he tells the proprietor to take off the sign. While the baker is outside the hungry actor satisfies his inner self.

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Thursday, August 19, 1909

# Measure For Measure

Measure For Measure is not small. Extravagance of action is a minor fault.

"PEDDLING SHOES." (Gaumont. Released August 14. Length, 287 feet.)—A comedy subject with abundant laughs and some novelty of story. An itinerant shoe salesman enters a cafe and purchases a drink. He seeks to sell the proprietor a pair of shoes, but does not seem to be able to suit the capricious client until the mystery is explained by some of the cafe loungers who elevate the proprietor to the counter when it is seen that his legs have been amputated and that he propels himself about in a small cart. The climax is unexpected and effective. There is plenty of good by-play and rapid action. Jules being scattered all over the place by the energetic salesman and the amused patrons. Brevity is another of its merits.

"THE FOXY FARMER." (Gaumont.—Released August 14. Length, 397 feet.)—The story deals with the control of Paris, a subject unfamiliar to American audiences. All the approaches to Paris are guarded and a toll will be levied on all produce. A farmer gives Jules a ride on all produce. Jules is killed. Jules pretends to explain the situation to the people of Paris.



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## Series of Misfortunes Decline Give Up

Following a series of disasters culminating in the escape of a tiger into the bull ring at Monterey, Mexico, Trevino

## INTER DRESS

and showing the commencement of the history of the river. The author, who has produced a note as realistic as a personal visit of the familiar symptoms are exhibited. The ambassador is shown in full court dress with more medals than a seaside handmaster, and this in the afternoon. What the author and producer have not done to this subject the players accomplish, for the coachman is the only person of the entire cast who remotely acts like a human being. Someone in the Lubin factory should be brought up on the carpet and talked to severely for letting this get by.

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"Measure for Measure" (Lubin Aug. 15.)—The complications of this melodrama would have produced a more effective story if they had been knit together more smoothly and if certain incidents had been consistent or more judiciously explained. For instance, why did the young inventor so obligingly turn his back for his treacherous friend to put "dose" in his glass of milk? Why did not the crook who had been set to watch the young inventor in the room where the false friend had placed him as a reward free the captive instead of merely carrying a note for him? Why did the prisoner blow up the room with the toy bomb when he knew that help must be close at hand, or that a threat to explode the bomb would have served the same purpose? Why was the bomb loaded in the first place? Why—but why ask so many questions? The story, for some of the reasons named and others, lacks plausibility—one of the chief requisites in any drama or melodrama. It has to do with the stealing of the plans of a new submarine mine and their shipment to a foreign power; the dragging of the inventor and his kidnapping; the backing of his character to make his sweetheart think him a drunkard; and finally the escape of the plot through the aid of one of the crooks, and the explosion of the mine by the inventor when the plotter demanded that he show him its secret. The pantomime work of the players fails to help out the story.

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Thursday, August 19, 1909

## The Hungry Actor

INCORPORATIONS.

### THE FILM INDEX

10-cent show tooth and nail. It may not be a feeling vaudeville now as much as it will later. Another thing the moving picture house has done is to almost absolutely kill the chances of many dramatic companies. The show that used to pay to big audiences for 50 cents, 75 cents or even \$1.00 can't make expenses now. Of course the real high class shows with the big stars in the cast are not affected at all. But it is good-night with the old-time melodrama. You can see all the most drama you want to now thrown on a screen. You can see from two to four acts of vaudeville thrown in. The entertainment is lengthening out all the time. More vaudeville acts are being added. This isn't a great deal the matter with the proposition. The moving picture house proprietors are making money or else they couldn't afford to pay the salaries they do to vaudeville people. Look at the vaudeville actors who used to play the strange circuits year in and year out. They are on moving picture house circuits now, and they are pretty well satisfied. That speaks very well for the style of house.

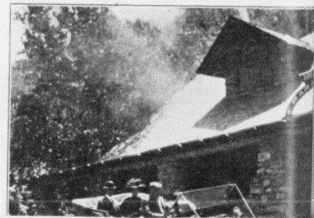
Length  
235 Feet

An actor who had not seen the girl that he tries his teeth on the cakes of for cooling. He is very much disappointed as stone and the pie is mere leather. A takes a "man wanted" sign from a bakery shop. Immediately he steps informed no work is there he tells the baker is outside the hungry actor satisfied.

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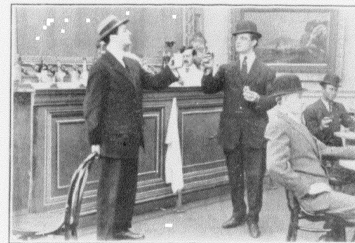


### The Seven

A film story founded upon a detective  
Circuit Court. The mother of two  
Federation of the world white to

## Measure For Measure

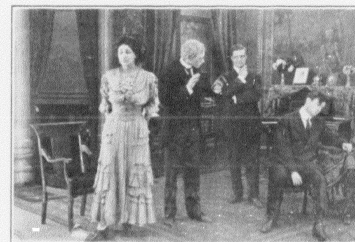
Length,  
965 feet



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Jules, a young inventor and Dick his chum are working side by side. Jules is just perfecting a new and highly destructive submarine mine. He takes the drawings to show them to the superintendent and exits.

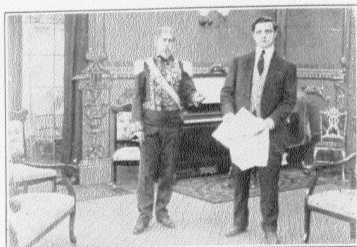
In the meantime the false friend roams through Jules' drawer takes away some papers which he conceals in his shirt bosom. On the way home Dick asks his chum to enter a saloon which he refuses to do but his friend pulls him in. He asks him to drink some whiskey but he prefers to take a glass of milk. Unobserved Dick puts some knockout drops in his friend's glass. They leave for their room where Jules is fast asleep. In the meantime Dick tries to sell the blue-prints of the submarine mine to the Ambassador of a Foreign Power. He writes a letter in Jules' name.



He then goes to Jules' sweetheart and tells her that Jules is a drunkard and asks her to marry him. He is firmly rebuked. But just then Jules enters staggering, still under the influence of the drug.

The girl's father who overheard the conversation between his daughter and Dick readily believes Jules to be a drunkard and throws him out of the house. This is exactly what his chum wanted. With the aid of three men he takes Jules to an isolated spot where he is held prisoner.

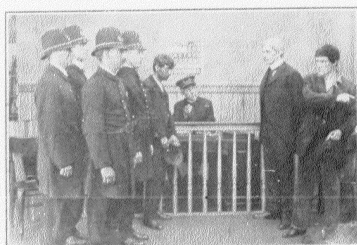
The next day there is great excitement at the factory. Jules disappeared and with him valuable secrets of the factory. Dick's part in the discovery and readiness to help aroused the suspicion of one of the detectives and he decides to watch him.



In the meantime the Ambassador had an interview with Dick and offered him \$20,000 if the missing blue prints were brought. Dick promises to bring them at once.

Jules has regained consciousness. He now sees the plot and with the aid of one of his watchers sends a message to his sweetheart.

While Dick vainly tries to force the secret of the submarine mine from Jules' lips, his sweetheart is preparing his rescue.



She and special officers detailed to free him come just in time to witness a terrific explosion which took place inside the hut where Jules is held captive. Instead of giving away the secret, he threw the mine between his captors. He himself is badly hurt and is taken to the hospital. His bravery is rewarded and his sweetheart nurses him back to health.



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No. 34.

Monday, August 23, 1909

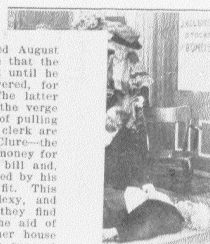
## Before The Dawn

"Before the Dawn" (Lubin).

Crudely executed pantomime and gross intonation in small detail, spoil the dramatic subject.

**BEFORE THE DAWN.** (Lubin. Released August 23. Length 615 feet.)—It is quite probable that the author knows the reason for the title, but until he divulges it his secret will not be discovered, for there is no connection with the story. The latter opens in the office of a broker who is on the verge of bankruptcy. There seems to be no hope of pulling out of the hole, and he and his confidential clerk are confronting the situation, when Mrs. Clure—the broker's wife—comes with her daughter for money for a shopping tour. Clure gives her his last bill and, like many a man before him when approached by his wife prior to a shopping tour, he falls in a fit. This is more serious, however, for it is apoplexy, and when Mrs. Clure and Erma are recalled they find themselves bereaved. Mrs. Clure enlists the aid of the young clerk to place a mortgage on her house and its furnishings and does fine sewing to support Erma in ignorance of the straits to which they are reduced. The clerk, Hale, enters willingly into the being wooed by Robert Emerson under the impression that she is wealthy and her father's heiress. Hale keeps up the payment of the interest on the mortgage, but, through a blunder, the collector calls on Mrs. Clure for the money and she learns for the first time of Hale's sacrifice. She refuses to be an object of charity and with her daughter, removes to a tiny room where she is keeping with her maigre means. Here Erma receives a letter from Emerson, who has learned of her poverty. He expresses regret for her present situation and makes it plain that his attentions are at an end. At this juncture Hale declares himself, and she not unnaturally decides that this is the better love, and makes prompt acceptance of his proposal. This does not make for a real grip on the sympathies. It places the girl in a mercenary light that robs her of the interest of the audience, and closes the scene with the majority of the audience in the belief that she is making the best of a bad bargain. For this the actress who takes the part of Erma is herself at fault, for she does not make it plain that real love comes through her knowledge of Emerson's real character. She lacks naturalness and sincerity, and in the last scenes loses her audience entirely. Symmetry is entirely with Hale, who is a much better player, making real a character that naturally wins favor. In several of the scenes his natural acting saves a false situation, and his prompt command of the others when Clure is dying makes this scene ring true. Other hits he cannot help because they are pre-arranged by the producer. As an example of the latter, the men who schedule the household effects when the mortgage is being negotiated, make money payment the moment their labors are concluded, and apparently no papers are signed save a form receipt for the cash. The production of the mortgage would

**Before the Dawn** (Lubin, Aug. 23). There is a good story with a wholesome moral in this picture, but it suffers from weak acting. A man who has been wealthy falls down dead and his confidential clerk the condition of his affairs. The widow undertakes to keep up appearances by mortgaging her furniture and doing fancy work so that her daughter can live in style and marry a rich suitor, although the mother's fancy work would hardly buy the girl's clothes. Interest on the loan becomes due and the clerk pays it, but when the creditors call for the next payment and the mother and daughter learn what the clerk has done they refuse to allow him to pay again and they move to poorer quarters. The wealthy suitor now finds an excuse for quitting his attentions and the girl turns too promptly to the clerk, who has



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Y. Clure for the sake of his found himself on the verge of st conferring with Clure when

s her husband for money. He ter good-bye. Hardly has she re help can be brought dies of

miseration in the house when ave nothing to live from. She re promises.



re sells all her household goods her use while Erma is courted by he rent unknown to Mrs. Clure.